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12. NEW CONCERNS IN MUSICAL ART PEDAGOGY NECESSARY GUIDELINES FOR 21ST CENTURY ARTISTS

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Abstract: *In the context of the world's new order in music, artists search, negotiate, sell, and justify their importance through the power of their art and through the skill with which they attract attention to themselves. We hear ever more often of approaches to new artistic products, conventional and unconventional repertoires, to preserving and encouraging tradition or finding new ways of artistic survival, by bringing creation closer to the (increasingly limited) capacity of the uninformed audience to understand classical music works. This paper discusses the necessity to guide art pedagogy towards a new horizon that may increase the degree of relevance that artists evince on the large cultural market. The suggestions we offer stem from the conclusions of several case studies in which the alumni of Romanian conservatories detect certain flaws of their professional training when they seek employment or try to be their own managers after graduation. The material is completed by a set of interviews with managers of cultural institutions which highlight the importance of supporting new guidelines in music pedagogy.*
Key words: *music entrepreneurship, evolution, music mediation, branding, music sociology, unconventional artistic products*

1. Introduction

Cultural entrepreneurship, a new trend adopted from cross-specializations, outlines new perspectives for the art music sector, demanding it to be more competitive and productive, in order to be able to protect its future and secure a place for itself in people's lives. Following these guidelines, we understand that the dynamics and, respectively, the knowledge of markets and consumers must become a priority factor, as they, the consumers, the audience, prove whether artistic productions are or are not necessary, are or are not modern, are or are not valuable and useful in real life. From this perspective, the relevance of a sector, regardless of its orientation, must include the position of the consuming individual (the audience, in our case) in relationship to the analysed subject (in our case the art performance or product).

A stringent necessity is noticeable nowadays to support professional artists and cultural institutions, with all that can make them more dynamic, more competitive, more intelligent in strategic terms, more independent and willing to take risks in order to produce what society requires or in order to find methods that can bring the audience back to concert halls, in a controlled and educated manner, ready to become "informed consumers" in a short time. We realise that the contemporary activity of artists becomes more complex and, sometimes, estranging, in that it imposes actions that they were unaccustomed to in the past: finding sponsors and financers, partners and supporters, organizing their own events, studying the cultural practices of the regions where they perform their activity, etc.

In this context arises the "compromise", respectively the openness of

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prestigious cultural institutions and professional artists to become "accessible" and commercial. *But we wonder how many of these artists are willing to come closer to an uninformed audience, hoping that the methods they will use to attract them into the concert halls will be efficient?* We believe that the classical artistic sector has very clearly established its profile over time. It definitely approaches a niche, elite content, relying on a complex and superior science stemming from theories that have marked the world culture. We shall name "conventional" everything pertaining to this classical-traditional context, starting from:

- Form - the compositions that belong to certain stylistic patterns, defined by the fundamental concepts confirmed by music history;
- Presentation - classical symphonic orchestras, on Philharmonics' stages, or classical opera performances - with orchestra, soloists, ballet dancers;
- Communication to the audience - events offered exclusively in traditional venues, to an informed, loyal audience.

The alternative that the present requires is the variant of the "unconventional products". We include herein the syncretic events which come to enrich the traditional context by:

- Movement and dance;
- Projections of images and text during concerts;
- Discussions between the audience and the artists before, during and after the artistic events;
- Presentation of the backstage life as part of the show;
- Access to rehearsals with the audience in the room;
- Moving conventional events to atypical spaces (such as malls, squares, etc.);
- Fusing with other music genres from outside the classical sphere.

All these "unconventional" elements are meant to "enrich" the experience of the performance in a manner that is attractive to the uninformed audience. *What should the relationship between professional artists and "unconventional products" be like?* If we refer to the future of classical music, the situation looks quite alarming, especially when we speak about the young generation. The studies conducted over the past few years show a tendency of young people to move away from the field of classical music. In his paper *Besuch von Konzerten klassischer Musik- eine Frage des Alters oder der Generation? (Attendance of classical music concerts – a problem of age or of generation* in *Musikpsychologie,* 2011), Thomas Hamann attracts attention to the three factors that currently affect the behaviour of individuals and, implicitly, the destinies of the classical music sector. He highlights the clear lack of interest of the younger generation who, due to structure, tend towards a modern attitude (dictated especially by the social influence), an active, energetic, superficial life in which the classical-traditional music sector does not yet find its place. Hamann believes that without a specialized education, young people are and will remain very hard to attract to Philharmonics and opera houses.

Very many prestigious cultural institutions, being worried by these perspectives, are currently searching for helpful solutions, staging new productions, sometimes even controversial ones, out of a desire to attract the uninformed audience. For instance, a common initiative of international philharmonics is to organize concerts for families, in a rather relaxed, interactive, information-rich

ambience. The studies conducted by means of these so-called "support programmes" meant to attract the audience to concert halls show that being exposed to music from very early ages is an essential factor for the cultivation of taste in the long term; and if this exposure occurs in a familial environment, so that the children may associate this activity with a habit of spending time with parents and siblings, they are very likely to wish to return to concert venues as adults.

London Symphony Orchestra organizes pre-concert workshops in which they anticipate the exposure of the audience to music by means of educational sessions, offering "uninformed consumers" a few basic theoretical coordinates in order to guide them in the musical environment. Another method practiced in professional institutions is the "informal", so-called "relaxed", small-sized performances of 30 to 45 minutes in length, where the audience can behave as thy please (from making noise during the concert, to clapping and walking through the room). The "audience increasing" techniques are completed in many concert companies by such activities as: locals' choir, community singing classes, history of music genres "in plain language". We select a few examples of activities organized for community education in some of the most prominent cultural institutions in the world:

1. London Symphony Orchestra: Rehearsals with audience; Classical singing days; Family concerts; Concerts for children under 5; Digital musical groups – for teenagers; Community choir – open to all those who want to try classical choral singing; Short "relaxed concerts" with a duration of up to 45 minutes and a free atmosphere; days of initiation in music education for adults, children, and people with disabilities;

2. Carnegie Hall: Family concerts; Concerts for children ages 3 to 9 months; Concerts for children aged 2 to 5; Online surfing lessons in music software for children aged 0 to 10;

3. Berlin Philharmonic: Family concerts; Interactive concerts; *Close-up* – new digital perspectives on classical music; *Concerts to go* – events organized by the mobile ensembles of the Philharmonic; *Creative Studio* where adolescents meet to learn music composition, being allowed to explore and set up virtual music ensembles; *Interactive concerts* – a choral programme for children, offering students the opportunity to sing in a youth choir of the Philharmonic; Open rehearsals with audience; Teaching materials with musical activities for little children (colouring books and stories with musical topics);

4. Paris Philharmonic: Concerts for young people above 6 years of age; workshops that forego concerts; Meetings with the Philharmonic's musicians; Family concerts.

Night concerts or projections of performances in open venues (such as parks, squares or open-air amphitheatres) are, also, very often employed by traditional institutions because they provide a pretext for social interaction and, to an equal extent, they contribute significantly to the community cultural education.

2. Contemporary community tendencies in cultural consumption in Romania

During the year 2020 *The Cultural Consumption Barometer* published the updated percentages for the Romanian national consumption practices in the public and non-public space. In order to support this research a survey was carried out

using a national sample group of 1236 people aged over 18. The structure of the questionnaire proposed an evaluation of the cultural consumption by presenting 17 cultural practices classified into 8 categories such as: cinema and music, open-space concerts, theatre and monuments, libraries, church, sport and restaurants, available venues for entertainment shows - walks and trips, local holidays, without explanations regarding the reasons for associating these various types of cultural etiquette (music-cinema, entertainment shows-trips).

Spare time practices grouped according to the similitude of the sociodemographic and spatial profiles of the ones who adopt them	Education			Age			
	Lower secondary school	Secondary school	University	18 to 29	30 to 44	45 to 59	60+
Going on trips	9	29	44	43	34	22	11
Going to entertainment shows	2	9	17	15	13	6	2
Walking in parks	44	75	80	82	79	60	53
Going to malls	16	58	69	66	63	42	28
Going to music events	2	11	14	16	11	8	4
Going to the cinema	2	11	16	21	14	5	1
Practicing sports	9	34	45	57	38	23	9
Going to the restaurant	11	41	59	68	51	32	11
Going to sport events	4	14	17	20	18	10	5
Meeting relatives/friends	85	90	94	92	93	89	85
Visiting historical monuments	2	7	14	13	6	7	4
Visiting museums	1	4	10	8	5	3	3
Going to the theatre	0	3	11	8	5	3	4

Source BCC 2019 Survey – National Institute for Cultural Research

Fig. 1 – Cultural consumption practices in Romania according to socio-demographic categories in 2019

We notice from this research that the percentage of occasional attendance of music events for the interviewed sample group is low, as 55% of the respondents declared they had never attended a music event (BCC 2019, p.34). Moving on to the less conventional venues and referring to entertainment shows organized in the open air (or other venues not designed to host shows) the research results once again report a lack of interest of the Romanians in this type of events, as 75% of the rural population and 55% of the urban population declared to have attended no show at all over the past year. Among the respondent categories defined by the research, the people aged 18 to 29 evince a higher probability to attend concerts and artistic events compared to the other age categories, provided they have access to the event. We shall notice that the degree of cultural consumption depends on the access to the specific infrastructure. From the percentages extracted by *The Cultural Consumption Barometer* we notice first of all an imbalance between various regions of the country, in terms of cultural consumption preferences, leisure time activities, as well as access to artistic events. We present hereunder a summary of cultural activities in various regions, by adopting and systematizing data extracted from the above mentioned survey.

Table The cultural profile of regions – dynamics of artistic productions according to counties

County	**Participation in local holidays Walking in parks and malls**	**Going to cinemas Theatre**	**Going to church**	**Going to music events**	**Absence of a cultural aspect that is defining for the region**
Alba, Arad,	Traditions with	Absent (AB)	AB	AB	AB

Caraș Severin	fairs and holidays that are still preserved in many areas				
Sălaj, Bistrița-Năsăud	AB	AB	AB	AB	Poorly represented cultural activities
Maramureș	AB	Low attendance of cinemas	Frequent going to church	AB	AB
Dobrogea	Walking in parks	AB	AB	AB	AB
Bucharest, Cluj, Sibiu, Timișoara	Going to malls	Going to cinemas	AB	Attending theatres, music shows	AB
Oltenia	AB	AB	AB	AB	Poorly represented cultural activities, underdeveloped cultural infrastructure
Botoșani, Vaslui	AB	AB	AB	AB	Poorly represented cultural activities, underdeveloped cultural infrastructure
Suceava, Iași	Going to discos and restaurants	AB	Frequent going to church	AB	AB
Muntenia	Trips	Going to cinemas	AB	AB	AB

Source: The 2019 Cultural Consumption Barometer

The consumption practices investigated by the mentioned research outline various profiles of cultural values from one region to another. From a cultural point of view there are strongly developed regional structures in Bucharest, Sibiu, Cluj, Timișoara, and very poorly represented ones in Oltenia, Botoșani, Vaslui, Sălaj, Bistrița-Năsăud. These findings can therefore be essential in establishing a strategy designed to increase cultural consumption (by means of artists' mobilities or by developing cultural infrastructures), in order do reduce disparities between various geographical regions and, implicitly, to educate consumers uniformly at national level. Regarding the diversification of the methods capable of educating the audience and of involving them in the cultural act, we recommend (following the model tested by the foreign institutions presented above) devising products with an interactive side, in which the consumer-client may transit from their status as passive spectator to the status of cultural co-creator. We also call attention to the increased interest of the younger generation in IT tools, which is an element that should be capitalized in order to develop attractive, interesting, accessible artistic products for these communities.

Already in 2009 the European decision-makers formulated resolutions to recommend the introduction of creative and artistic education at all levels of the general education system, while making the use of information technology compulsory in art education teaching processes, stressing that this resource is a very efficient method of innovation and implicitly a factor of attractiveness. It is therefore a justified step that music pedagogy should adopt information technology in all of

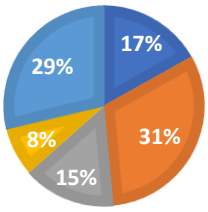
its teaching, research, and, particularly, practical activities. The supplementary educational procedures which include the training of young musicians to acquire these skills should be extended so as to comprise studies on consumption, which private and public cultural institutions as well as independent artists should conduct consistently in order to understand the needs of cultural consumers, respectively to diversify the methods able to attract new audience categories into the concert halls.

3. Necessary guidelines in high-level art education

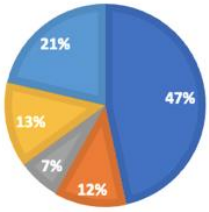
Starting from the idea of a deficit in cultural consumption which we notice in our country, of certain blockages in inserting art university graduates on the labour market, of frequent professional reconversions for young people who graduate from some form of art education and of the possible consequences we can easily imagine if no measures are taken, we conducted in 2021 a research in order to measure the efficiency of school education and the relevance of the skills acquired while studying for the practicing of jobs in the field of the arts. The survey involved 254 young people who had graduated from conservatories in Cluj, Bucharest, and Iași. The following hypotheses were the starting point of the research:

- H1: Specialized education, from the point of view of the graduates of art universities, is relevant and efficient for the labour market
- H2: From the point of view of the graduates of conservatories, entrepreneurial education included in the study programmes of art universities is necessary.

Regarding the wording of the questions we were interested in establishing an optimal relationship with the subjects of the research in order to have a positive influence on the level of participation and to determine them to succeed in completing all the response items in the questionnaires. To this end, the structure of the questions was simple and balanced both in terms of size and approach method.



22-25 years – 17%, 25-40 years 31%, 30-35 years 15%, 35-40 years 8%, 40+ years 29%
Fig. 2 - Distribution of alumni respondents according to age



Public performance venues – 47% Personal business - 7% Private education institution - 13%
Public education institution – 21%. Private performance venues – 12%
Fig. 3 - Distribution of alumni respondents according to employer

We shall not insist on the details of the survey, which are not the subject of this paper, but we shall draw a general conclusion extracted from the final processing of the results, from which we understand that the young graduates of conservatories feel the need for a restructuring of the curricula in high schools and universities of the arts, which should focus on a preponderantly practical education

that can provide as many bridges as possible between the education institution and the future employers. The graduates of conservatories highlight the necessity to diversify and extend the number of:

- Internships, volunteering in cultural institutions;
- Partnerships for the initiation and administration of creative incubators during school (be they creative societies or performing arts companies);
- Curricula reforms in full agreement to the demands of the labour market, which requires a thorough and permanent knowledge of the changes in the external environment, of the activities of cultural operators and of the tendencies of artistic consumption.

The graduates of music conservatories believe it would have been very important to have had access to employers during their university education and to courses appropriate for the jobs they currently have. It is desirable that a possible curricula reform in education institutions be anticipated by sessions of needs analysis as specified by the cultural employers and by the consumption market, so that the training offers should correspond to a real profile required by the employment sector, as well as by the level of understanding and attachment of contemporary society to artistic products. It becomes therefore essential to introduce new teaching goals meant to stimulate in the young artists: organizational creativity, entrepreneurial spirit, aspects which lead to the development of projects during school education, which most of the time bring with them important opportunities for their future career.

4. The requirements of cultural employers in Romania

As an effect of the financial crises of the past years, proposals have appeared at European level regarding the actions that can stimulate the potential of the cultural and educational sectors, in order to encourage initiatives that may be relevant for the society we live in. In this context, the studies conducted in the past years in our country (Domilescu, 2019) show that in general Romania allots very limited importance to this type of community education, particularly to the relationship to the cultural sector.

In order to complete the research on the efficiency of art pedagogy in the 21st century, this time from a different perspective, we conducted, throughout the year 2021, 16 interviews with outstanding personalities of the national and international cultural life, current and former managers of various performance venues. The goal of these discussions was to debate on the relevance of art pedagogy in the field of culture, approaching topics that refer to:

- The capacities of the young graduates to find a place in the work sector based on the skills acquired in school;
- The actual status of Romanian professional art in relation to the level of cultural consumption in our country;
- The blockages between the cultural institutions and the schools which train the future employees for the public and private sector;
- The proposals to improve the training of the young people and, implicitly, art pedagogy.

Before proceeding to the main subject of analysis (the young musicians), we

must stress that more than 85% of the interviewed managers declared that they have an acute perception of the change in the attitudes of cultural consumption, especially in our country. They state that the custom to attend concert halls and music events which was until recently part of the daily routine of higher society, as proof of their cultural superiority and of the education received in the family is now lost and will be hard to restore.

We can thus see how the data of the researchers tell us that the larger audience is not well enough informed about the advantages that cultural consumption can have on the development of individuals and of social cohesion. Moreover, a certain relaxation has appeared within education systems, producing unwanted effects, making individuals less receptive and less available to assimilate new information, less capable to filter and use it to their own advantage. Whereas in the past century the elements of mentality were marked by the social context, by the social limitations, by the scarcity of information tools, nowadays the range of options is unimaginably wide, and the agglomeration of all these possibilities perturb the systems that rely on knowledge and intellectual effort. The actual generation obtains information very easily, with minimal efforts.

The interviews approached the issue of entrepreneurship in cultural institutions. The interviewed managers agreed to a large extent (81.25%) that the so-called *business/commercial mentality* can save the fate of public cultural institutions undergoing collapse, as a direction that comes closer to the milieu of the uninformed audience and to their capacity – or incapacity – to react to various sound stimuli. The conducted interviews also touched upon the matter of educating taste for *higher, elite art.* Of all the interviewees, 93.75% believe that nowadays art needs a high flexibility in order to adapt. Designing accessible products for mass population or finding ways to explain musical science in plain words is a responsibility that belongs to professional artists and, also, lays pressure on rethinking the pedagogic systems that train those who will practice their profession after graduation.

Schools should train the basic competences that will provide young graduates with all the starting elements to initiate and develop their professional image. In this regard, the idea of practicing one's profession inside an institution's space, before graduation (*by means of internships*) in the sphere of several sub-areas of expertise has multiple benefits; on the one hand it offers young people knowledge about the *employee's profile*, helping them make informed decisions that match their own interests, on the other hand they help employers select the best trained staff for the mission they have assumed.

The supplementary educational procedures must be extended to include studies on consumption that public and private cultural institutions should conduct consistently in order to diversify the methods needed to attract new audience categories. The new groups of cultural consumers could be identified also by means of the business environment or of the companies that offer services in the area of entertainment and of outdoor activities. Therefore, an openness towards this type of collaboration can bring new opportunities for both cultural operators and the representatives of the business environment.

5. Conclusions

No matter how much we want to be the owners of unique markets of cultural consumption where nobody and nothing can hinder our progress, the interconnectedness to the outer, real, economic, educational, community life remains vital for the success of artistic projects, for the confirmation of accomplishments and the vouchsafing of the artists' relevance in society. The educational component translated into an environment in which the audience feels comfortable is currently an important element for the development of informed cultural consumption. The reactions of uninformed consumers help us understand that the relevance of an artistic product is defined by its degree of attractiveness, by its usefulness and by the dynamics of consumption dictated by society. The science of "artistic events mediation" which has been used increasingly over the past years, both in conservatories and in performance venues, searches for solutions to educate the masses without altering elite artistic products.

An act of innovation can be validated only when the products or services have at least one novel component. Adding an innovative element in a traditional concert hall can already be considered a step in accepting modernity. Philharmonics are encouraged to design concerts with video projections and stage movements or to approach special, atypical, innovative repertoires for the classical concerts, producing a new type of sound with a high potential to attract the uninformed audience, or syncretic performances in which musical art and dance combine with other elements in order to enrich the concert ambience. The mixture of the elite and the "consumption" product, sometimes harshly criticized by the elite of classical music, is a solution to enrich perspectives, a happy combination in accordance to the reality we are experiencing. *Is it realistic to hope that art will return to the status it had in the 18th and 19th centuries and that we shall manage to convince (uninformed) consumers to spend two hours in a concert hall in order to listen to contemporary music?*

To answer this question it is enough to take a look at the multitude of "entertainment" alternatives that contemporary people have, unlike in those past times. Since the uninformed audience associate concerts and music performances with relaxation and entertainment, anything that will cause them a frustrating effort to think and adapt will be swept aside in favour of a facile alternative available in their environment. The conventional artist, regarded *in extremis*, wishes to offer the world the undiluted expression of their genius, without wondering whether there is or there is not a positive reception from the audience. On the other hand, "*the new type artist"* is one who finds a connection between their music and the audience, due to openness towards other syncretic areas that they manifest in their creation. It is therefore their choice to activate their creativity in an area that favours communication with the larger audience. For cultural managers, the fundamental object of their work will be precisely to eliminate the distance created between professional art and the larger audience, in other words to find methods to bring the two pillars, elite culture and mass community, closer together.

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